



DRAMATIC MIRROR.

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NYM CRINKLE'S FEUILLETON

POSITIVE VIEWS OF THE AMERICAN DRAMA. W. D. HOWELLS' LITERARY FAD. HIS TREATMENT OF THE DRAMA IN "HARPER'S MONTHLY." THE ABOLISHMENT OF PLOT. SHAKESPEARE AND THE OLD HOMESTEAD NOT IN THE SAME CATEGORY. FREEDOM OF THOUGHT AND LIBERTY OF EXECUTION. THE HERESIES AND FALLACIES OF MR. HOWELLS.

When a widely circulated and respectable magazine like *Harper's* holds and advocates positive views of the American drama, it is a sign that the subject is interesting to a large class of the community; for periodicals like *Harper's* and the *Century*, whatever else they may do, manage, with unquestioned shrewdness, to keep abreast of public demand.

The method and style of the discussion in *Harper's* show the practical and intellectual limitations of the magazine, which, in its endeavors to be entertaining, always avoids being exhaustive or profound.

Mr. W. D. Howells, an editor of the magazine, has a literary fad which he works in and out of season. From a close examination of his labors, I should say this fad has grown out of his literary peculiarities. It does not appear in anything that he has done that he has a distinctively creative intellect. It is at the best purely cognitive. He cannot make a plot. When he is writing a story and when he is writing an essay, he advocates the abolishment of plots.

He thinks that all his fellow foxes should cut their tails off because he was born without one.

This fad comes distinctly into view in his recent treatment of the drama. What he says is this:

Because the drama has been in times past and in other conditions, the creature, the prisoner of plot, it by no means follows that it must continue so. On the contrary, it seems to us that its liberation follows, and of this we see signs in the very home of the highly intrigued drama, where construction has been carried to the last point, and where it appears to have broken down at last under its own inflexibility. In Paris itself during the past Winter the two greatest dramatic events were the production at the Théâtre Libre of Tolstoy's *Powers of Darkness* and Goncourt's *Germinie Lacerteaux*, mere series of impressions, with nothing of the close texture of the old-fashioned play of artifice. In fact, if we go back of these, what is Hamlet but a prolongation of sketches, studying now one phase and now another of the same irresolute temperament, without necessary sequence and without final unity of effect. . . . We must congratulate Mr. Denman Thompson upon having worked (in making *The Old Homestead*) with even greater contempt of the dramatic superstitions, and made his entertainment a play almost without a plot. . . . We believe that the American drama, like the American novel, will be more and more a series of sketches, of anecdotes, of suggestions.

The postulate of this argument is fallacious. "Because the drama in times past," says Mr. Howells, "and in other conditions, has been the creature of plot, it by no means follows that it must continue so."

That depends entirely upon the determination of one thing: Is plot a necessary and integral part of drama, or only a fashion or a method and purely extrinsic to the thing it has been associated with?

Mr. Howells appears to think that it is a matter of empirical taste, like a fashion in versification, a rage in colors, or a weakness for anagrams and acrostics.

My impression is that plot is the necessary form itself of drama. That without it the entertainment ceases to be drama and becomes a spectacle.

This impression is created by looking a little deeper into the nature of things than Mr. Howells appears to be capable of doing.

A drama sets out to tell a story. Always involved in that story is the element of conflict. In the Greek drama it was with destiny. In all modern tragedy it is with the element of evil in the human heart. The evil may be malignant and personified by a second character, as in *Othello*; or it may be a weakness and exist in the breast of the principal, as in *Hamlet*. But in every case it involves a struggle, an overcoming of a defeat; and it is that struggle, with a definite purpose, that interprets for us the otherwise obscure conflict of life, furnishes us with motives and intense action, and enchains us with the

prospect of a something moving on to a something.

The instant a so-called drama moves no-whither and is without the slow, unweaving toward a crisis, it ceases to arouse dramatic interest. It may, indeed, interest the senses, as does a ballet or a procession. It may, indeed arouse us, as does the minstrel company, with anecdotes and jokes; but nobody, except Mr. Howells, confuses such wayward sportiveness with dramatic interest.

The implication that the tendency of drama is away from plot is not warranted by historic facts and is contradicted by a sagacious aesthetic.

The history of the drama shows that plot has been slowly developing in the direction of subtlety and artifice. The history of the theatre shows that this subtlety and this artifice bear a measurable relation to popular success and literary longevity.

The production of Tolstoy's *Powers of Darkness*, in Paris, was a literary, not a dramatic, event and in no sense was it the greatest event of the season in Paris—except, perhaps, in the sense that it was a diversion of a few *doctrinaires*.

On the aesthetic or philosophic side, to say that with a change of conditions the drama will change from plot to anecdotes, is to assume that the conditional change means that the race will be born again to accommodate Mr. Howells' theory.

One might as well say that with a change of conditions art will no longer endeavor to express the beautiful in form with symmetry and purpose.

Of course, granted the sufficient conditions, epics will become penny ballads, and the elemental laws of human thought and human construction will begin to reel and wobble.

It would be difficult to find anywhere a criticism which in crass superficiality exceeds that which calls Hamlet a "prolongation of sketches without necessary sequence and without final unity of effect."

I should expect the writer who penned that to pick out Mr. Denman Thompson and congratulate him on having advanced the American drama from a story to a statement.

It is incredible that an intelligent critic at this high noon of information, should place Shakespeare and Denman Thompson in the same category, and praise a diversion like *The Old Homestead*, which was built on the coral bank principle by a good many mechanical mites, with Hamlet, that was built on the principle of the Parthenon.

It is still more incredible that an intelligent writer cannot see that the ounce of heaven that leavens the whole lump of *The Old Homestead* is its plot and not its absence of plot. Then, conventional and puerile as that plot may be, it is the golden wire upon which is strung all the character bits of Denman Thompson, and which ties together the personages in relationship and purpose.

The Old Homestead was evolved out of a walk-around. The first thing its tinkers tried to do was to solder plot upon it. For ten years their irons were kept hot. They had very little metal, but what they had was used in building up a character-sketch from a plotless series of anecdotes, to something like a symmetrical and connected whole. And the more plot they got into it the more successful it became.

Messrs. Thompson and Ryer, who have drudged with all their faculties to lick this amorphous lump into something like dramatic shape with all the modern dramatic conveniences, may well be amazed, at this late day, to hear that they are to be congratulated for having cut away from the superstitions of plot.

All this, to me, is very much like congratulating a band of freebooters on having cut away from the superstition of honesty and organized themselves, without any reference to virtue, when everybody knows that the freebooters had to retain honesty and virtue enough among themselves to make their organization possible. Otherwise, they would have cut each others' throats and ended the unity.

Mr. Howells speaks of the drama of the past having been the prisoner of plot, with a certain joyous anticipation of its freedom, that reminds me of the emancipated woman. In any one who knows the history of *The*

Old Homestead, Mr. Howells' naive declaration that Mr. Denman Thompson has with patient sagacity and far-reaching prevision, achieved freedom from plot, will cause a prolongation of smiles.

The facts smite Mr. Howells' assumption to smithereens.

who has emerged into the full liberty of the erotic novel, in which the skirts of passion are swished about with no plot under them.

It is just possible that the advancement of the drama must be under law; that it is hedged about with canons that cannot be defied or removed in obedience to the inability of certain writers to conform to them.

Mr. Howells confuses freedom of thought with the liberty of execution.

They are quite distinct.

Liberty of execution is a narrow privilege in any art. We are bound in by material, by tools, by pigments, by time, by stage space, by human instruments. Over and above all this we are chained and staked by laws which have their roots in the eternal nature of things.

Freedom from the grip of perspective is not worth dying for in any painter's condition; and freedom from suspensive interest in connected events moving to a solution—which, for short, we call plot—is not worth achieving in the drama.

That a writer should mistake such surface eddies as *The Old Homestead* and *The Brass Monkey* for "the stream of tendency" in the drama shows that he is loitering in the tepid puddles on the shore and not regarding the ocean.

The stream of tendency in science, in sociology, in religion, in art, is toward purpose and unity, not away from them. Order and symmetry and unity appear to be the stimulating motives of all great human endeavors. The developed mind is continually trying to bring form out of chaos. It instinctively turns from the anomalous, the episodic, the eccentric, the inconsequential, the related, the organized, the law-abiding.

To say that the drama is seeking to escape from this tendency because two or three forms of divertisement have failed to fill its influence is, to my mind, childish in the extreme.

The exact difference between a divertisement and a drama is the difference between a mob and a regiment. Both are men; but one is organized, has unity and definite purpose, and moves symmetrically to its accomplishment.

In looking over Mr. Howells' many attempts to justify his own inadequacy of imagination, I am surprised at the clearness with which he states his heresies and at his bland felicity of ignorance in not knowing that these heresies are fallacies.

For example, I find him saying that "For a play, a plot of close texture is no more necessary than for a novel; and for either, in dealing with modern life, it would be an anachronism."

In this declaration Mr. Howells appears to think that the absence of a rounded plot from real life makes its presence in a play unnatural.

Anything more defiant of every principle of art was never conceived.

As plot is the art form and not the native material of a play it would be just as sagacious to remark that the use of melody in music is, in the modern condition of tones in nature, an anachronism.

The refusal to put form and sequence into an artificial representation of life because the form and sequence are not discernible as Mr. Howells walks Broadway, can only be equaled by the sculptor who refuses to put ideal grace into his statue because he doesn't find it in the quarry.

It is not what the artist finds in the raw materials of nature but what he puts into them that determines the creative intelligence.

In any possible definition of art, it must be that use of the material of life which is conformable to a law of beauty, under the guidance of intelligence, to the unity of an ideal.

Anything less than this is mere mimicry. And the fitting of uncorrelated suggestions, or the riot of statements, is no more dramatic art than the colors of a prism are a picture.

Mr. Howells is the identical man that Wordsworth discovered on the river's brink, and who thought it would be an anachronism

to see anything in the primrose but the primrose.

NYM CRINKLE.

A PIRATE PLAY-BUREAU.

An extensive pirate play-bureau, dealing in stolen manuscript plays, is now in full blast in Chicago. The chief "fence" in that city has agents at work in several cities throughout the country.

From circulars in the possession of *THE MINOR* this Chicago "fence" is conducted by the notorious Alex. Byers. His letter-head reads: "Alex. Byers, Dramatist, and Dealer in Manuscript Plays, 102 S. Halsted Street, Chicago." His catalogue contains 233 plays comprising every successful copyrighted drama presented for several years past, up to the close of last season.

The title-page of the catalogue has a blank where the publisher's name usually appears. It is as follows: "Descriptive Catalogue of Manuscript plays for sale by (blank) Chicago, Ill."

The following requirements appear on the second page of the catalogue:

READ CAREFULLY.

In order to avoid useless correspondence, parties ordering plays will please conform to the following rules:

Enclose one dollar with order for each manuscript. Order will then be filled and sent C. O. D. for the balance due, with privilege of examination.

This will give patrons the opportunity of seeing just what they are getting and of posting themselves regarding new productions.

If, after reading the manuscript, it is found unsuitable to patron's particular requirements, it may be returned, and the one dollar sent will defray the expenses, charges and cost of shipment.

Correspondence solicited with parties having manuscripts not in this list, as we are always ready to purchase or exchange.

We are constantly adding to this catalogue new and popular plays, and solicit correspondence in order to send revised catalogues.

All manuscripts in this list \$5 each.

The appended plays form a partial list of those in the catalogue:

After Dark, Alize, Arrah-ab-Pogue, Across the Continent, Barker's Daughter, Bertha the Sewing Machine Girl, Bessie's Burglar (Edith's Burglar), Bunch of Keys, Black Crook, Confusion, Col. Sellers (Gilded Age), Caprice, Davy Crockett, Divorced (Fate), Dew Drop (Sea Sand), Diplomacy, Dad's Girl, Fedora, Fogg's Ferry, Fun in a Boarding School, Hazel Kirke, Hearts of Oak, Ivy Leaf, Jack Whitcomb, Jim the Penman, Lynwood Little Sunbeam, Lights of London, Miss Melton, Miss Hudson's Picnic, My Partner, My Geraldine, Whod Pickles, Messenger from Jarvis Section, May Blossom, McKenna's Pliritation, Nobody's Claim, Night Off, Our Boarding House, Only a Farmer's Daughter, Passion's Slave, Peck's Bad Boy, Queen's Evidence, Queens, Rosedale, Ranch 10, Sam'l of Penna, The Danites, The Governor, The Galley Slave, The Mountain Pink, The Painter's Wife, The Phoenix, The Silver King, The Old Homestead, Widow Bedott.

The foregoing will show the *modus operandi* and the magnitude of the thefts and piracies of this Chicago den of thieves.

A circular catalogue, somewhat similar to Byers', was received last week by Manager W. A. Alexander, of Library Hall, Warren, Pa. This house plays only one first-class attraction each week, and Manager Alexander has no use for pirates or the literary "fences" that supply them with mangled versions of popular plays.

This catalogue was mailed to Mr. Alexander by Miss M. Adair. Her permanent address is 67 West Main Street, Lexington, Ky., "or care New York *Clipper*." Her price-current states that the plays are "all reduced to \$5 each, except those marked otherwise." Jim the Penman comes high on her list, being marked \$8, whereas it is only \$5 on Byers'. Night Off, Widow Bedott, Caprice, Ranch 10 and Strangers of Paris are \$6 each. The rest are \$5 each, the same as Byers', but the catalogue is smaller.

The circular is headed as follows: "Dear Sir: I send you a list of my MS. plays. They are the original and best versions complete; all correct business, music-cues, scene, gas and property, plots, stage positions, etc. They are well written on best quality of paper, and neatly bound." In a postscript Miss Adair requested Mr. Alexander, "for the present, to direct any communication you may have to Miss M. Adair, Erie, Pa."

The *Clipper* is doubtless unaware that Miss Adair is a she-pirate. The following advertisement appeared in the *Clipper* of June 8: "Popular manuscript plays sold cheap. A. D., 34 East Twelfth street, New York City." *The Minor* ventures the assertion that "A. D." will not send a catalogue of his "popular manuscript plays" to this office. Will the *Clipper* kindly investigate the business carried on by "Miss M. Adair" and "A. D."?

THE NEW YORK DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY

At 145 Fifth Avenue, corner of Twenty-first Street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.—Twenty cents per agate line. Discounts allowed for three, six and twelve month continuance. Professional cards, 5¢ per line for three months. Reading notices (signed "Com."), 50 cents per line. Terms cash. Rate cards and further particulars mailed on application. Advertisements received until 1 P. M. Tuesday.

SUBSCRIPTION.—One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents. Foreign subscription, \$5 per annum, postage prepaid.

The Mirror is sold in London by our agents, the International News Company, Broad's Building, Chancery Lane, and in Paris at the Grand Hotel Kluge.

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NEW YORK, JULY 6, 1899

The Mirror has the Largest Dramatic Circulation in America.

THE MIRROR FOR THE SUMMER.

Readers of THE DRAMATIC MIRROR who are going out-of-town for the Summer, can have the paper sent on the following terms, by forwarding address and amount to this office:

50 cents for four weeks.

\$1.00 for ten weeks.

\$1.25 for three months.

Postage prepaid.

NOTORIETY AT A PREMIUM.

IF it is true—and we sincerely hope it is not—that a woman who recently figured unenviably in a Chicago divorce-suit is going on the stage and has secured the services of a well-known manager of this city to introduce her as a "star" to the American public, then every decent man and woman in the profession, and every member of the theatre-going public that possesses a vestige of respect for the theatre has cause for sincere regret.

Notoriety of a disgraceful kind is the only reason given for the prospective appearance of this person on the boards. Her sole qualification appears to be that she appeared as the unsuccessful figure in one of the most sensational divorce cases of the year.

Is it from such unwholesome material that the stage is to be recruited? Is it the kind that managers prefer and seek? Is it the sort that the public select for the bestowal of its patronage and applause?

When a woman without talent, without character, without any recommendations except reputed beauty of person and undoubted notoriety, obtained through the widespread publication of her wholesale adulterous proclivities—when such a woman finds the stage-door flying open at her approach and a hearty welcome awaiting her from men entrusted with the serious responsibility of furnishing reputable entertainment to the people, something is rotten in Denmark; something is radically wrong, and that something should be speedily discovered, exposed and remedied.

Is the manager or the public the more to blame for this condition of affairs?

However that may be, the power of changing it for the better is shared equally by both. The manager can refuse to prostitute his calling, if he chooses; if he does not, the public is free to administer to him the effective rebuke of avoidance.

A WORD FOR THE USHERS.

AN evening contemporary, whose theatrical items are frequently of the description called "faked," professes to have discovered that the ushers in most of our theatres habitually victimize theatre-goers by exchanging the coupons of good seats for inferior ones and receiving a consideration from those visitors benefiting thereby for the service. It further states that the fees thus extorted, coupled with the sale of unoccupied seats, bring fabulous profits to the enterprising ushers.

These assertions, we venture to say, are not borne out by the facts. The young men who act as ushers in our places of amusement do not command high wages; but they are, almost without exception, honest, capable and

courteous. The proof of this is best shown by the steady employment which many of them enjoy in the same houses, season after season.

A theatre usher must bring to his work plenty of fact, forbearance and cool-headedness. No matter how great the rush, he is obliged to keep his wits about him and seat the visitors expeditiously and without permitting confusion or the irritation engendered in the average American nature by the least delay. He is expected, under all circumstances, to be polite and patient and to present a neat appearance.

Now and then an extra-attentive usher receives a "tip" from a liberal patron; but this should not be begrudged him, for his work is not munificently paid and his efficiency often-times conduces vastly to the comfort of the public. Moreover, his class does not deserve the charges brought against it by our evening contemporary.

TIMES HAVE CHANGED.

THIS is a free country, a fact which WILLIAM GREEN, manager of the Green Opera House at Vincennes, Indiana, learned to his cost a few days ago. It seems that Manager GREEN, desiring to maintain a respectable patronage for his theatre, refused to sell a ticket to the notorious proprietor of a local brothel, who wanted to see Adonis. The woman promptly began a suit for damages, and the jury brought in a verdict in her favor.

The case is an interesting one, as it is the first that has been tried in Indiana on similar grounds, and it settles the question, so far as that State is concerned at least, that a manager has no right to exclude any person, however disreputable, from his house, provided such visitor is not disorderly. If this decision is strictly in accordance with the law, and we presume it is, the law ought to be speedily changed, if it can be, constitutionally. Unless a manager is permitted to close his doors to disreputable persons whose presence in his auditorium is an insult and a source of annoyance to his respectable patrons, he is unable to uphold his business on that plane which entitles it to public esteem and the support of the best classes.

Times have changed since the days of the "Third-tier" when loose characters were relegated to a specified portion of the house, in order that other people, less conspicuous in life, might be spared from an unsavory and undesirable contact. In respect to a manager's power in determining the character of his audiences they have certainly not changed for the better.

OBJECTS TO CRITICISM.

THE *Star* furiously abuses NYM CRINKLE, because he seriously reviewed MARSHALL P. WILDER's book, "The People I've Smiled With." With brutal explicitness it describes the popular little humorist's physical malformation, and then attempts to show that the critic is as deformed in mind as the entertainer is in body, merely because the former noticed the latter's contribution to the overcrowded field of personal reminiscences.

Having called NYM CRINKLE some hard names, the *Star* asserts that "He attacks the brave little fellow who seeks to make a living for himself and his dependents, by being cheerful under adverse circumstances." And then the *Star* cries shame on THE DRAMATIC MIRROR and the *World* for giving publicity to the notices in question.

In no sense was the article in last week's DRAMATIC MIRROR an attack upon Mr. WILDER. It was simply a kindly description of his book, wherein its merit and its weakness were equally stated. The simple fact that NYM CRINKLE devoted his entire *feuilleton* to this subject was a kindly compliment to Mr. WILDER, who probably desires impartial criticism of its contents, and who certainly is not the sort of man who wishes his natal misfortune to head off critical examination of his literary experiment.

The little mirthmaker, by his industry, perseverance and tact, has attained celebrity and a competence. He has no need to urge his deformity as a plea or countenance, or to use it as a shield from that honest criticism to which the work of all public persons must be submitted. Mr. WILDER does not parade his trials to secure sympathy; he does not exhibit himself as a dwarf, but as a talented and clever entertainer. He has earned—through

a combination of diligence, cheeriness and the fun-making powers which nature gave him to supply his merely physical defects—the position of jester in the Court of Society.

As we have already said, Mr. WILDER's book is sent forth to stand or fall by its own merits and NYM CRINKLE had a perfect right to judge it on that basis and to qualify his praises with such critical comments as the work demanded.

The whole matter would be of less importance than the space we give it, were it not for the *Star*'s unfounded and uncalled-for remarks.

WE DRAW THE LINE.

MR. HOWELLS' extraordinary exposition of his own peculiar fallacies regarding dramatic construction, which appears in the current number of *Harpers' Magazine*, is ably treated on another page of the present issue of THE DRAMATIC MIRROR. The spectacle of the leader of the Boston school of novelists going into rhapsodies over the hand-springs and monkey shins of Mr. HOYT and his congenious furnishers of diversion to the Great American Public, is a curious one, which will be apt to bring a smile to the lips even of the most devoted admirers of the apostle of the tea-and-sponge-cake order of fiction.

In his profoundly analytical criticism of that masterpiece, A Midnight Bell, Mr. HOWELLS takes exception, on artistic grounds, to the bad, black-hearted villain, whose very walk is full of wickedness, and who is so obviously the real bank-robber from the beginning, that you resent the self-sacrifice of the good nephew."

"No one," says Mr. HOWELLS, "outside of that simple community, could have suspected any other than that villain, with that abandoned walk and those truculent side-whiskers and that deadly manner."

This allusion is an utterly base and unwarranted reflection upon a most worthy gentleman, whose urbanity is proverbial and who is the very reverse of a bad, black-hearted villain.

The actor that played the part of the real bank-robber, at the Bijou Theatre, used Manager J. M. HILL as his model in making-up, simply because Mr. HILL is the living type of amiability and goodness, and for that reason his reproduction in the piece was well calculated to deceive the Yankee community as to the villain's true character, until the proper moment for its disclosure, an object that was successfully accomplished.

If Mr. HOWELLS did not penetrate the actor's intention, he failed to make a thorough study of A Midnight Bell; if he did discover it and yet declared that that make-up was a specimen of obvious villainy, he showed himself to be singularly deficient in a knowledge of those attributes that outwardly betoken virtue and sweetness of disposition.

In either case he betrayed lamentable ignorance, and perpetrated a rank injustice on Manager Hill.

We could forgive the insinuating reference to the "abandoned walk," and we might stretch our charitable inclinations sufficiently to pass by the "deadly manner" in dignified silence. But the "truculent side-whiskers," forsooth! There we must take our stand and indignantly resent Mr. HOWELLS' despicable association of the mildest and gentlest side-whiskers in the world with such a libellous adjective.

Mr. HOWELLS may eulogize Brass Monkeys and Midnight Bells if he chooses to excite suspicion as to the decadence of his intellectual powers, but we must protest, with all the vigor at our command, against his disrespectfully calling Manager Hill's side-whiskers truculent. Just here the line must be drawn, and drawn sharply.

STAGE HUMOR.

A POPULAR comic opera comedian is reported to have said, in an interview with a reporter, "Stage humor should not require half a second's analysis; it ought to tickle the fancy the moment it is uttered."

Had the comedian used the indicative mood and present tense instead of the imperative, we would agree with him, for whether stage humor should or should not be thin and trivial, the fact remains that at the present time much of it assuredly is.

Humor of the sort described naturally appeals instantaneously. It makes no demand

upon the intellectual faculty of analysis because it is shallow, not because it is humor of the best type.

An audience will laugh at a "gag" which has no recommendation beyond its utter silliness and unmeaning inappropriateness. The guffaw is easily obtained by the comedian if he resorts to grotesque clownishness, and attempts nothing which depends for its success upon the brains of his spectators.

Under the circumstances, and allowing for the weakness of human nature, it is not strange that many actors take the short-cut to popularity, sacrificing all the considerations of artistic propriety.

PERSONAL.

FLORENCE.—W. J. Florence will sail for Europe on Saturday next.

BURROWS.—Ida Burrows will play leading business with Janauschek the coming season.

LE BARON.—Lizette Le Baron is enjoying a vacation at her home in Gardiner, Maine.

VERNON.—Hardy Vernon sailed for Europe on Saturday by the *Aurania*. He will return in August.

FETTER.—Selina Fetter has been engaged by A. H. Wood, as leading lady of the new West End Theatre, Harlem.

MORTIMER.—Gus Mortimer is rapidly recovering from a swollen face, caused by blood poisoning resulting from a slight cut on the nose inflicted by a falling picture.

PRESCOTT.—Marie Prescott expects to play a New York engagement next season. She will do Iago and other male characters opposite to R. D. McLean.

MORRIS.—Ramsey Morris has become a regular contributor to *The West End Critic*, A. H. Wood's new paper. A clever story by the playwright entitled "The Red Snake" will soon appear in its columns.

LOMBARD.—Elsie Lombard has been engaged for the leading part in *The Still Alarm* next season. Miss Lombard was a member of the Lyceum stock company the season before last.

MCCAULL.—Col. McCaull has secured the rights for the production in this country of Dellinger's new opera, *Capt. Fracassa*, which is reported to have recently made a great hit in Hamburg, Germany.

FERRIS.—Mrs. Alice Chapin-Ferris, the sister of Mayor Chapin, of Brooklyn, is announced to be making preparations for her professional debut in London. It is said that she is organizing a company. Mrs. Ferris was formerly a member of the Amaranth.

MANOLA.—Marion Manola expected to sail for England to-day by the *City of Berlin*, with the intention of spending her vacation abroad. On account of the illness of her child she has given up the trip, and will remain here until next season.

MAGUIRE.—J. T. Maguire's benefit at the Bijou Theatre on Monday night, netted the popular treasurer of that house the sum of \$1,269. The usual miscellaneous programme was dispensed with, the bill being A Midnight Bell.

AKERSTROM.—Ullie Akerstrom is the daughter of a once celebrated dancer, long since retired from the profession. Miss Akerstrom proved an apt pupil of the mother, combining her saltatorial talents with acting ability of a style quite her own.

CIPRICO.—George M. Ciprico, who some years ago started a school of dramatic art in Minneapolis, arrived in New York last week. He was quite well known, formerly, as an actor of talent, having made his professional debut as long ago as 1867. It is his intention to return to the stage next season.

EVANS.—Lizzie Evans has returned from a visit to Fordham, and will spend the Summer in town. She will produce her new comedy, *Fine Feathers*, at Asbury Park in August. This will be the fifth play Miss Evans has brought out at Asbury, its predecessors having been *Sea Sands*, *Florette*, *Our Angel*, and *The Buckeye*.

LANGTRY.—Mrs. Langtry is rumored to have changed her plans. She may not go abroad to play after all. She is said to have designs on the management of a New York theatre, but they are unlikely to come to anything. Mrs. Langtry is at Long Branch at present, where she has leased Hattie Russell's cottage, near Oliver Doud Byron's abode.

MANSFIELD.—Richard Mansfield returned from England on Sunday on the *Adriatic*. He will Summer in the Adirondacks. To the interviewers he expressed complete satisfaction regarding his London engagement. In September he will open his season in *Richard III.* and one or two new plays, the names of which he did not reveal. It is probable that he will return to England in the Spring.

SHERIDAN.—The London *Stage* remarks that "Emma V. Sheridan, who has had some considerable experience upon the stage already, will go under Henry E. Abbey's management next season." This will be news to R. M. Field, and the other people on this side of the ocean, who know that Miss Sheridan is under a three years' contract to appear at the Boston Museum.

THE USHER.



Heed him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

David Belasco sends me word that he has not been retained to give Mrs. Leslie Carter, the Chicago litigant lessons in acting, although the lady and her manager gave forth a statement to the opposite effect, which has obtained wide circulation.

Mr. Belasco does not furnish the pleasing intelligence that he declined on principle to have anything to do with the preparation of this genius for a stellar position; he merely gives, as the reason, that his contract with Daniel Frohman, as stage manager, prevents him from undertaking the task.

J. H. Mack left yesterday, with his dogs and guns, for Wild Goose Farm in West Virginia, where he will be the guest of R. D. McLean and Marie Prescott.

It is likely that Mr. Mack will either have the management of these stars next season, or the general direction of Harry Miner's enterprises.

He tells me that he has received overtures from Robert Downing, looking to a resumption of business relations, but he doesn't think anything new will arise from that quarter.

I have received the following communication from St. Louis:

I think "A Reflection" (as the writer so styles himself in your paper), must have looked on the wrong side of "The Looking Glass" the other day when he gave the ranks of the chorus girls a dig. Pray what would your operas of the present day be without the chorus girls? He ought to remember that some of our best singers were "once on a time, long ago," of the same rank. They work hard enough for the pittance they receive, and I think it is very unjust that there should be so many slurs cast on their calling.

Respectfully yours,
ONE OF THE RANKS.

I am glad of this opportunity to say a good word for the chorus-girl, who is usually one of the most industrious and respectable members of the musical profession.

It is too often the case that she is made the target for unmerited gibes and that her work and her character are alike sneered at.

I know there is a general impression that she floats in perpetual champagne on a raft made of quail-on-toast and that she nightly drives to the theatre in a stylish brougham with regular Kohi-noors sparkling in her ears.

But the reality is far different from the current fiction and we on the inside know that the average chorus-girl is industrious and virtuous, working hard for every one of the few dollars she earns.

It was not "A Reflection's" intention to speak disparagingly of those chorus-girls, so that writer assures me. And, by-the-by, "A Reflection" isn't a He at all, but a clever and observant member of the other sex.

Mrs. Doremus thanks me for my remark last week respecting The Circus Rider, and also takes occasion to say in her note: "I regret that your correspondent should be so worried at my being given the credit of the play. As you say, I never claimed it, but am simply the author of the English version. It is by no means a literal translation, however, the dialogue differing materially, and all the circus business, notably the bareback-riding scene, is entirely original. There is no suggestion, whatever, of it in the play, and as it is the cause of the comedy being a 'go,' I think I am entitled to a little credit."

Mrs. Doremus informs me that her play, The Little General, has been accepted by Jessie Bonstelle, who will star in it next season.

Sophie Knight tells me that her husband is rapidly improving in health at Asbury Park.

"The sea air and change of scene," she says, "have worked like a charm with George. He seems perfectly contented and happy and entirely forgetful of life and its cares. He wanders about in the woods daily, with a faithful attendant (his dresser for many years), gathering wild flowers. We have a delightful cottage facing the old ocean, surrounded by lovely green fields. The doctor thinks that perfect rest will lead George in time to complete recovery."

Mrs. Knight will make a short, professional tour of the watering places alone, beginning on the 18th inst. Later she is to play out to California, with a repertoire.

WHAT MR. MINER SAYS.

"There is not the slightest foundation for the story that I have not secured the lease of

the Fifth Avenue Theatre," said Mr. H. C. Miner to a Mirror reporter on Monday. "You may say for me that I received the lease on June 21, and that I am willing to bet any amount on the fact that I shall have the theatre from May 1 next."

"I do not make a practice of saying that I have a thing when I have not got it, though very frequently I have in my possession things of which I say nothing for quite a while."

A SOUTHERN TRAGEDIAN.

A new dramatic star is to rise in the South next season and scintillate under the name of Herbert Marsden. The repertoire of this candidate for tragic honors is to comprise Richard III., Fool's Revenge and Hamlet. Lewis Gillespie, who is to be Mr. Marsden's manager, arrived from New Orleans last week, and gave a Mirror representative the following information concerning the prospects of the rising star.

"Herbert Marsden is not entering the professional arena as an experiment. He intends to fight his way to fame by hard work. He is a native of Louisiana, and has spent considerable time in London and Paris studying dramatic art. After leaving Mary Anderson's company, I taught elocution at various colleges in the South. On his return to New Orleans, Mr. Marsden became one of my pupils, and really amazed me with the striking talent he undoubtedly possesses. He has a fine presence to start with, and nature has endowed him with a voice like an organ. These qualifications would not amount to much in themselves if they were not combined with a wonderful power of dramatic expression. I will stake my judgment and reputation as a dramatic teacher that Herbert Marsden is destined in time to become a great tragedian."

"Where is your star to make his professional debut?"

"Mr. Marsden has already appeared in a semi-professional performance in London. His professional career in this country will occur at the Grand Opera House of New Orleans on Sept. 19. Mr. Greenwald is now booking him for a Southern circuit, principally of one and two night-stands. You see, although he is well backed from a financial standpoint, he has no idea of reaching the top of the ladder without strenuous work at the outset. The only persons engaged for the company so far are Loulah Ragsdale and Alexander Carleton. Madame Fernandez has been entrusted with the engagement of other suitable people. The three pieces of Mr. Marsden's repertoire are to be mounted in sumptuous style. The costumes have cost \$1,500, and \$2,000 are to be expended on telling lithographs. It is not likely that he will face the New York critics until the season of 1890-1891."

WALTER MATHEWS IN ARAMIS.

Walter Mathews, the young Louisville tragedian, who made a successful preliminary tour last season in a Shakespearean repertoire, has purchased a new play which he will produce during the coming season. It is a historical drama entitled Aramis, the Master Mind.

The play is said to be founded on fact, and the action of the drama takes place in France during the reign of Louis XIV. The pivotal point of the romantic story evolved by the play turns on the remarkable resemblance of a State prisoner in the Bastille to Louis XIV. This prisoner is said to have been a twin-brother of the Grand Monarch, but by the advice of Richelieu was spirited away soon after his birth, in order that the kingdom would not be divided among the twin princes. Aramis, to save the life of his friend, M. Fouquet, Superintendent of Finances, has the King abducted on the day that he was to sentence Fouquet to death, and substitutes the King's double—the State prisoner—for the real King. The play throughout is said to be of absorbing interest and will doubtless score a success in the hands of Mr. Mathews. It will be produced early in the Fall and Mr. Mathews will present it in all of his one-night stands and on the opening night of his week engagements.

No expense will be spared to make it a notable production. The scenery will be painted by Noxon and Toomey. The costumes by Hawthorne are said to be the finest ever made in this country.

Mr. Mathews studied for a year under the personal instruction of John W. Norton, manager of the Grand Opera House and Olympic Theatre, St. Louis. The young tragedian is reported to have given most creditable impersonations of Richard III., Othello, Shylock and Iago. He possesses a strong, clear, resonant voice and has fine facial expression. He is the son of W. S. Mathews, the tobacco millionaire of Louisville, Ky. His career promises to add to the histrionic lustre conferred on his native city by Mary Anderson.

I. A. Solomon, the well-known advance agent, last season with Fisher's Cold Day company, will be married shortly to Minnie Foster, a soubrette, of Boston.

OBITUARY.

ALICIA ANN STUART.

Mrs. Alicia Ann Stuart, the mother of Stuart Robson, died at her residence in this city, last week, in her eighty-third year. The deceased was born in Annapolis, Md. Her father, John Thompson, was a nephew of Charles Thompson, a signer of the Declaration of Independence. Her mother's father, Henry Johnson, was a Senator of Maryland, and a close friend of Charles Carroll, of Carrollton. Her cousin, John Johnson, was Chancellor of the State for many years, and her second cousin, Reverdy Johnson, was acknowledged to be the greatest lawyer of his time in Maryland. Her husband, Charles Stuart, was of Scottish descent. Mrs. Stuart lost three sons in the late war. Charles Stuart, her eldest son, lives at Thomasville, Ga.

Mrs. Stuart was only ill a few weeks, her death being caused by the general debility of extreme age. The funeral services were held at her late residence, No. 227 West Twenty-fifth Street, and were conducted by the Rev. Dr. Deems. The funeral was private, and the interment was made in Greenwood.

THOMAS J. DENNIN.

Thomas J. Dennin, a capable young business manager, who has been for many years with the Duff Opera company, died in this city, on Saturday last, of consumption. He was twenty-eight years of age. He had been with the Duff Opera company in Philadelphia until about a week ago, when Manager Duff sent him to New York with directions to spend a few weeks in the Catskills. He arrived at the Gedney House too ill to go further, and died at that hotel. The funeral took place on Monday from the Church of the Holy Innocents. There were many floral offerings. Among those present were James C. Duff, Miss Duff, Harrie Hilliard, Arthur Thomas and others. The interment was at Calvary cemetery.

CARLOTTA PATTI.

Carlotta Patti, the renowned singer and sister of Adelina Patti, died at her home in Paris on Friday last. She was born in Florence, Italy, in 1840. Her father and mother were both operatic singers of distinction. Carlotta was educated as a pianist and also studied painting. Her ambition, however, was to become a vocalist. She made her debut in this city in grand concert in 1861. The next year she sang in opera. Her success on the lyric stage was marred by lameness resulting from a disease of the hip. The late war, which was disastrous to the theatres, disarranged her plans for this country and she went to England, and first sang in London in April, 1865. She made a signal success, and Queen Victoria declared that "never in her life had any singer so charmed and pleased her." Her voice was a clear soprano of marvelous range and flexibility. Its compass reached over two octaves, from C below the treble staff to G sharp in alt. Many musicians have said that Carlotta's voice was equal to, if not superior, to that of her more famous sister. In 1879 she began a tour around the world, and reappeared in New York at Chickering Hall. She married Ernest de Munk, a violoncellist, in 1879. Of late years she has mostly resided in Paris, where she taught singing.

MR. MCDOWELL IN ST. JOHN.

E. A. McDowell is infusing vitality into theatricals in St. John, which has not been such a desirable city for touring attractions. In an interview with THE MIRROR correspondent in that city, Mr. McDowell said:

"I have put in several plays in a style seldom attempted here, and I am determined to give the public the worth of their money. I am delighted with the theatre, and more than pleased with the scenic artist, William Gill, and above all, I am supported by a company that as a whole would be a credit to any manager. My leading lady, Percy Haswell, has captured the town, and her work gives promise of a great future for her. She has been engaged to go out with Hands Across the Sea, as lead, and I am convinced that she will make a great success of her part."

"Mary Hampton has also made a favorable impression, and is a lady who, in time, will be heard from. Of Carrie Jamieson it is unnecessary for me or any one to speak, she is too well and favorably known to require any mention of her ability, further than that she is the best all-round old woman ever seen in this city. Mrs. Graeme Godard, who made her first professional appearance with this company, has done remarkably well, and has established herself as a careful and painstaking actress. She labored under the disadvantage of making her debut in her native town, a proceeding which is always attended with a certain amount of nervousness. The gentlemen of my company are all good, careful actors. George Fawcett and T. D. Frawley have made themselves favorites, and J. Bunney has done good work as a comedian."

"In fact, the verdict of the press of St. John has been that a better balanced company has not been seen here in a great many years, and I am confident that the success of the Summer season is assured."

PROFESSIONAL DOINGS.

EDWIN ROYLE has been engaged for leading business with Mrs. Potter's company next season.

W. B. RICHARDSON has been appointed assistant secretary of the Theatrical Managers' Association.

MAHIE CAHILL, a decidedly bright young soubrette, has signed for next season with Barry and Fay.

ADELAIDE CHERIE will open her season in Only a Farmer's Daughter at the Windsor Theatre in this city August 19.

SHANNON AND WILLIAMS have been engaged by A. M. Jochum, a well-known Pittsburg gentleman, to rewrite his play entitled Perplexities.

HENRY E. DIXEY has arranged with Alfred Thompson to design all the scenery, costumes and effects to be used in his new piece, The Seven Ages.

ROYCE AND LANSING will close their season at Fond du Lac, Wis., to-morrow (Thursday). They will open next season on Sept. 1 with an enlarged company and many novelties.

CHARLES ELDRIDGE will star in Humbug next season under the management of W. J. Noble. The latter has purchased the right of the play from Mrs. Marsden, through Gustave Frohman.

It is announced that Joseph Haworth is ambitious to shine as a Shakespearean star, and intends to give an occasional performance of Hamlet, during his proposed tour of Paul Kauvar.

MR. NUGENT, who has been with Murray and Murphy for the past few seasons, has been engaged to go in advance of Dan McCarthy in his new and successful play, The Dear Irish Boy.

RAMSAY MORRIS has finished his new play for Tommy Russell. It is entitled A Little American and is patriotic in tone. A. H. Wood, Tommy's manager, is busy reading a number of new plays for his star.

EDMUND GERSON, business manager of Bolossy Kiralfy, has just returned from a tour of Europe with a number of new attractions for the grand spectacle of Antiope which will be presented at Niblo's Garden on August 19.

G. A. D. JOHNSON will create the leading role in John Fay Palmer's version of The Last Days of Pompeii, to be produced in Cleveland on July 22. He has also signed for leading business with Mme. Neuville in The Boy Tramp for next season.

EMERSON'S BOSTON STARS are to continue under the management of Albert Patterson next season. The roster includes Walter Emerson, the cornetist; John Thomas, the humorist; Rudolf King, pianist, and Medora Henson-Emerson, the prima-donna.

NITA SYKES has been engaged by Kate Claxton to play the part of Stella Darbeshier in Captain Swift next season. Miss Sykes is a daughter of General George Sykes, of the United States Army, and is well known as a competent amateur in military and society circles.

FRANCES HODGSON BURNETT produced her new play, Phyllis, at the Globe Theatre, of London, last Monday. The main incidents are taken from the novel "Phyllis Fairfax." The piece was produced in England for copyright purposes, and will be seen next season in this country at the Lyceum Theatre, New York and also at the Boston Museum.

CHARLES J. BURMIDGE, in addition to a Night off, will take out An Arabian Night next season. He will open in September, playing through the South and Texas, working Northwest to British Columbia and returning by way of Denver. His tour will cover thirty-five weeks, and much of that time is booked.

ARTHUR MILLER has arranged a tour of twenty-five weeks for Featherbrain in the principal cities with return dates in Chicago, Boston and Philadelphia. The paper used will all be lithographic work. Miss Madern will elaborate the character of Featherbrain during the Summer. The comedy will go on the road with all the original scenery intact.

GEORGE A. D. JOHNSON, who has been starring in Jekyll and Hyde throughout the West, complains bitterly of the treatment he and his company were subjected to by their manager, R. B. Norris. Because the company refused at Grand Rapids, Mich., to play more than one piece without an increase of salary, Mr. Norris spirited away the star's trunk and left with all bills unpaid and salaries due.

LEWIS MORRISON is reported to be doing remarkably big business at the new Bijou Theatre, San Francisco. The Celebrated Case drew large houses last week and this week by special arrangement with A. M. Palmer. Mr. Morrison will present the Madison Square Theatre success "Partners." John T. White, the manager of the theatre, a very active business man, has arranged through Maze Edwards, the representative of the house in New York, for a succession of new plays and novelties for the Summer season. Milton Nobles will play an engagement with his company, and negotiations are pending with many prominent attractions that will appear at the conclusion of the stock season, which commences in November.

AT THE THEATRES.

THE MADISON SQUARE.—THE BURGLAR.

William Lewis..... Maurice Barrymore
Paul Boston..... John T. Sullivan
Edward Bainbridge..... Sidney Drew
John Hamilton..... Gus Thomas
Alice..... Emma V. Sheridan
Pannie..... Minnie Dupree
Editha..... Little Gertie Homan

The proverbial adage that you cannot have too much of a good thing is offset, we believe, by the injunction to leave well enough alone. The Burglar, which received its initial metropolitan performance at the Madison Square Theatre on Monday night, is illustrative to some extent of these truisms. The piece is an elaboration of the charming little sketch Editha's Burglar, interpreted with signal success at the Lyceum Theatre by Edward Sothorn and Elsie Leslie the season before last. The main incidents of the sketch were taken from a story by Frances Hodgson Burnett. The adapter, Gus Thomas, is also responsible for the evolution of the sketch into a four-act play. On the whole, the amplification is not badly done from a theatrical standpoint. The lack of artistic sequence, however, that leads up to the denouement does not evince a dramatist of the first order. The titular character, for instance, undergoes a change of deportment, dialect and demeanor in the short period of five years that calls for no small degree of imagination on the part of the audience. Alice, the burglar's wife, has a part to sustain that can only be characterized as hysterical from the uncertainty of its dramatic motive. The story of the plot has been given heretofore in these columns.

Maurice Barrymore, who assumed the title role, made a most favorable impression by his artistic realism. His pathos in the third and fourth acts was not only sympathetic but wonderfully true to nature. The suffering depicted in his features was not so much the result of facial simulation as the genuine portrayal of strong emotion. The absence of conventional methods made his impersonation all the more heart-stirring. Emma V. Sheridan was cast as Alice. Her lines were overwrought with hysterical sorrow, and, consequently, she is not to be blamed for the doleful impression conveyed by the role. Miss Sheridan is a handsome woman with pronounced histrionic talent. She undoubtedly evinced great emotional power where the situation called for it. Gertie Homan was quite as effective in the part of Editha as Elsie Leslie, and equally picturesque.

John T. Sullivan was a manly Paul Benson, although he should endeavor to rid himself of inartistic mannerisms that spoil his acting. Sidney Drew employed his comic talent to good advantage in the part of Edward Bainbridge. Gus Thomas, as John Hamilton, was natural in delivery but somewhat lacking in facial expression. Minnie Dupree was sprightly and amusing as Pannie. She, however, rather overdid the sugary girlishness feature of her impersonation. J. H. Shewell gave an excellent character sketch of a family servant, and Louise Homan was quite acceptable as the maid. The scenic settings were realistic and in good taste.

GRAND OPERA HOUSE.—H. TROVATORE.

A large audience assembled on Monday at the Grand Opera House, to witness what was termed an English performance of Il Trovatore, but, with the exception of a few words distinguishable here and there, the language might have been Equinean for all its intelligibility.

The role of Leonora was sung by Alida Varena, a lady of wide vocal range, formerly in the National Opera company. Her vocal delivery was acceptable, but her acting left much to be desired. At the end of the second act, she evidently supposed that the curtain had been lowered, and scrambled up from her fainting fit, on all fours, her wig falling off at the same time, to the great amusement of the audience, who vigorously cheered the *contretemps*. Azucena was sung in a telling manner by Eugenia Boner, who was also the victim of a ludicrous incident at the end of the last act. When it came her turn to faint she did it right across the curtain line. When she saw the heavy barrel coming down on her, she hastily scrambled up, and laid down in another place, amid laughter and applause.

Ines was sung tamely and acted without spirit by Kate Defosse. Signor Duzenni sang the role of Massimo quite creditably, but his acting was decidedly stiff and ungraceful. W. H. Lee appeared as the Count di Luna. Thomas Guise sang the part of Fernando and F. Gerhardt was seen as Ruiz. Taken as a whole, the performance was fairly acceptable, though it would suffer by comparison with many other performances of the opera which have been given in this city.

WINDSOR.—CHINESE DRAMA.

The Chinese actors are filing their second week's engagement at the Windsor Theatre, and appeared on Monday night before an audience mostly composed of Chinamen, some of whom appeared to be the more wealthy and respectable merchants of the city. A Chinaman addressed the Americans present

in English from the stage, and asked that the performance, which he said was an admirable one according to Chinese taste and understanding, might not be judged according to American ideas but in the light of its genuineness and in the spirit of leniency which would be given in China to a performance by Americans in English. He said that the play might have peculiarities to which Americans were strangers, but that if it could be understood as the Chinese understood it, it would certainly be appreciated as a work with many merits. He then gave an explanation of the plot.

In alluding to the hero's return to China where his wives quarrelled about him, and then made it up, he said, "the two princesses made it up to share him on the half and half system or go as you please or how do you like him?"

It was very curious to see the properties handed out of a box on the stage and equally curious to see the princesses fight with weapons in the ludicrous manner of the warriors. One could not but feel some regret at the inability to follow the speeches and comprehend all the intricacies of Chinese love.

DOCKSTADER'S MINSTRELS.

Dockstader's Minstrels took possession of their old home on Monday night, and were warmly welcomed by a fair-sized audience. Luke Schoolcraft, Lew Dockstader, Barry Maxwell and George Marion appeared as the customary end men. These sable comedians kept up a fusillade of fun that was crisp, clean and original. Not more than two or three jokes that were full-grown in the age of the brontosaurus or the megatherium were noticeable, and that speaks volumes for the anecdotes and gags perpetrated at Dockstader's.

The vocal and instrumental work in the first part is a credit to the metropolis. J. H. Davis, R. J. Jose, and Master Eddie Sloman were enthusiastically encored in their solos. Gus Mills gave some pleasing impersonations. A genuine bit of old-time minstrelsy was the Cotton Field, in which John Gorman, George Gorman, Barry Maxwell, and Luke Schoolcraft sang the old plantation melodies and danced the "hoe cake" and the South Carolina Old Crow dance. Lew Dockstader brought down the house with his inimitable monologue and topical songs. The performance concluded with Frank Dumond's latest burlesque, Steal the Alarm; or, The Fire Laddies of New York. It is a clever burlesque on The Still Alarm, and was capitally presented.

THIRD AVENUE.—HIS NATURAL LIFE.

Inigo Tyrrell and Marcus Clarke's five-act Anglo-Australian drama, His Natural Life, was presented to a large and appreciative audience at the Third Avenue Theatre on Monday. This is the last week of the season at this house, which will remain dark after Saturday night, until August 12, when the theatre will be reopened with The Dark Side of a Great City.

AT OTHER HOUSES.

Comic opera continues to hold its own despite the sultriness of the weather. The Brigands at the Casino and Clover at Palmer's are reported to be drawing good Summer audiences.

The Oolah has just passed the landmark of its fiftieth performance, which occurred on Monday night. The house was crowded with friends of Francis Wilson, and this popular star comedian received quite an ovation. Marie Jansen has retired temporarily from the cast for a much needed vacation, and her place has been taken by Nettie Lyford.

Monte Cristo, Jr., still remains the principal attraction of the evening's variety entertainment at Koster and Bial's.

THE AMPHION'S SUCCESS.

Edwin F. Knowles met a DRAMATIC Mirror representative yesterday, and readily talked of the dramatic year's result at the Brooklyn Amphion, which recently closed its first season under the management of Messrs. Knowles and Morris.

"The season has been satisfactory to my partner and myself," said Mr. Knowles, "and we do not regret our move in taking the handsomest theatre in Brooklyn. We did not get possession until rather late for booking, but we managed to secure a representative list of attractions. Among these were The Pearl of Pekin, Jim the Penman, Duff Opera company, The Paymaster, Dixey, Kivalfy's Masala, Julia Marlowe, The Crystal Slipper, Hole in the Ground, Kate Claxton, Roland Reed, Tom Keene, Partners, Paul Kauvar, Thatcher, Primrose and West, Mrs. Potter, Booth and Barrett, Rice's Corsair, Edward Harrigan and the German Opera company from the Metropolitan.

"The season lasted thirty-nine weeks, and it was financially satisfactory. You know we have a clientele of two hundred and thirty-four stockholders—some of the wealthiest people in Brooklyn—and they attend regularly and pay like anybody else. The Amphion is safe, beautiful, and luxurious. We have two 600-light dynamos for its illumination. The dressing-rooms are elegant, and the house

situated most desirably for theatrical purposes.

"Next season we will play a number of big attractions at the Amphion that never before appeared in the Eastern District. There are but a few weeks open.

"Our Grand Opera House, which is as reliable as the mint, will open with Captain Swift. There will be a number of extensive improvements made before that in the exterior of the building, which will remove its present church-like appearance. The Amphion will start in on Aug. 31, with Siberia."

GLEANNINGS.

MILTON NOBLES will open his season in From Sire to Son at the Grand Opera House, Chicago, August 19.

JOSEPH WHITING and Ellie Wilton have been engaged by D. A. Banta for A. M. Palmer's Jim the Penman company.

R. C. CHAMBERLIN has just closed his third season with the Ida Van Cortland company. He is spending the Summer at his home in Flint, Mich. He has closed with the Floy Crowell company for the coming season.

BEN STEIN has sustained a bereavement by the death of his brother, who died on Thursday last at Heidelberg, Germany, of disease of the kidneys. The young man was but twenty-five years of age, and had been in the real estate business.

KATE FORSYTH's production of Ramsay Morris' play, The Tigress, at the Comedy Theatre, London, last Saturday night, is reported by cable to have been a decided success. A theatre party of forty from Paris is said to have witnessed the production.

The people who have thus far been engaged to support Maggie Mitchell next season are: R. F. McClannin, William Wilson, D. F. Simonds, Phillip McCarthy, Frank Gerth, Otto Vogler, Virginia Nelson, Mrs. George De Vere, Annie Chase and Charles Abbott.

POWY MOORE, the well-known English manager arrived in America on Monday. Sporting and not theatrical business brought him over. He is the father-in-law of Charles Mitchell, the English pugilist, who seconds Mr. Kilrain in his coming tilt with Mr. Sullivan of Boston.

Among the people engaged for H. S. Taylor's comedy, Kicks and Kisses, are: John Mackay, J. W. Herbert, R. A. Roberts, E. B. Tilton and Bertha Foy. The season will open Sept. 9 at the Hollis Street Theatre, Boston. Mr. Taylor will leave for Europe this week to engage some strong specialty people and to negotiate for some new plays for his agency.

ARTHUR C. AUSTON, who was treasurer with the Adams and Cook Dramatic company last season, has just been engaged in the same capacity with the Robert Downing company for next season. Mr. Auston was formerly The Mirror correspondent at Holyoke, Mass., and is a bright young man of irreproachable habits.

PAINTED on the walls of the Academy, in large black letters on a white ground, are the words: "The horses are here." But they're not; the engagement closed rather prematurely last Saturday night. The entertainment was exceedingly good, but even the equines were not a match for the hot weather.

The old Academy of Music, on Bank Street, Cleveland, was completely gutted by a fire that started about four o'clock on Sunday morning last. An oyster house and a saloon on the ground floor were badly damaged by water. The Kennard House, which adjoins the theatre on the North, and the Union Toy Company's warehouse on the South were greatly endangered. The fire started under the stage, but the cause is unknown.

GRACIE WADE, a member of Dan Sully's company, is suing a cigarette firm for \$10,000 damages for issuing a cigarette picture of herself clad in tights. Miss Wade says she has never worn tights and avers that the picture places her face on the body of some burlesquer. If these are the facts in the case Miss Wade should have no difficulty in mulcting the reckless cigarette firm for a good round sum.

STUART ROSSON will begin his tour in Steele Mackaye's new play An Arrant Knave, and The Henrietta, early in September. William R. Hayden will be his manager and Thomas Shea his business manager. Among those engaged to support him are Frank Mordaunt, James E. Wilson, George Woodward, Edward J. Radcliffe, John L. Wooderson, William McLean, Charles McGreavy, Miss E. Linderman, Helen Mar, Katharine Florence and Jennie R. Burby.

A COMPANY composed of members of the Actors' Amateur Athletic Association of America intend hiring a steam yacht and leaving this city on Monday next for Saratoga. They will stop at all the prominent towns on the way up, and play ball in the afternoon, and give entertainments at night, the receipts being devoted to the building fund of the Association. The company will include Will Rising, Digby Bell, James F. Hoey and others. George W. June will go in advance, and Sol Berliner will act as manager.

THE theatrical colony at Stamford is to have a rousing time on the Fourth. Among the events is a five-mile go-as-you-please walking match, in which Gustave Frohman, Charles Bowser, Joseph Adelman, Edward Brown, Otis Turner, Charles Jehlenger, Charles Barnard, Branch O'Brien and Louis Goodman have entered. Two hundred dollars' worth of fireworks have been purchased, one set piece being a fac-simile of the Frohman horse "Ham," bestrode by Bowser. The festivities will take place on the lawn of the Hamilton House.

GUSTAVE FROHMAN has made an innovation in the management of a Summer hotel that is proving highly popular. Saturday evening entertainments are to be given regularly at the Hamilton House, Stamford, under the direction of Charles Jehlenger. On last Saturday night, Charles Barnard, the playwright, told a story. On Saturday evening next, scenes from Shylock are to be given by Alfred Ayres and Eliza Warren, at which are to be present Kate Claxton, her two daughters, and Mr. and Mrs. Bronson Howard. Rose Eyttinge and Anna McGregor, a competent vocalist, are attractions in the near future.

Among the people who were engaged last week through Marks and Norman's Musical Agency are W. H. Newborough, as stage manager of W. W. Tillotson's Zig Zag company; Elmer Roy, for Hanlons' Fantasma company; A. M. Zinn, as musical conductor for Chapman and Sells' Rag Baby company; Adele Reno and J. B. Bradley, for Daniels and Riegel's Bunch of Keys company; Peter Oehl, as musical director of H. S. Taylor's Kicks and Kisses company; Ed S. Grant, James Payton, Thomas F. Christy, and Frank Ridsdale, for L. L. Green's American Ideal Opera company, and John Wilson, for the Casino road company.

1889—SEASON—1890

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LONDON NEWS AND GOSSIP.

LONDON, June 20, 1889.

Nothing calculated to cause earthquakes has happened since my last letter but many minor events have furnished food for conversation among the boys and material for the snapper-up of unconsidered paragraphs.

Nell Farren, Fred. Leslie and the Gaiety crowd got back here on Friday night and were warmly welcomed. There is considerable swelled-head among them but otherwise all are in good health except Fred. Leslie, who, I am sorry to say, is in a bad way from blood-poisoning, caused, according to some, by wearing poisoned tights. If Leslie were well enough, Manager Edwardes would probably revive one of his old burlesques at the Gaiety for a few weeks but under present circumstances this is not to be thought of.

This is a pity, for owing to Sarah Bernhardt's engagement having fallen through, Edwardes will in a few days have the house empty on his hands. The other arrangements made by Sarah on her own account have let Abbey and Grau in for a nice little surprise packet. I am informed they have to pay George Edwardes \$5,000 smart-money, to compensate him for Sarah having failed to fulfill her contract.

It is rumored that Henry Watkin, the present manager at the Avenue, is to have a new theatre built for him in the neighborhood of Coventry Street, Leicester Square.

Some might think that we are already somewhat over-provided in this respect. But the fact remains, that no matter how many new theatres may be built, the public will still patronize those who give the best value for money, and as all the new people must, necessarily, try their level utmost to achieve this object, the play-going public are bound to be gainers by this transaction.

J. L. Toole has accepted an offer from Williamson, Garner and Musgrove, for a forty weeks' tour in Australia, commencing next Spring. Richard Henry's new piece, *From Information Received*, expressly written for Toole, is to be produced during the first week of his provincial tour, which starts in August.

Irresponsible frivollers have been putting it about that Mary Anderson has arranged to play at the Lyceum this Autumn. Mary, by the mouth of her faithful Abud, who was much moved by this cackle, has implored me to deny the whole story stock, lock, and barrel.

As a matter of fact, it is not unlikely that the divine Sarah will, after all, put in an Autumn season at the Lyceum.

On Wednesday afternoon the Vaudeville was filled to overflowing while Robert Buchanan's new three-act comedy-drama, *The Old Home*, was sent upon its trial trip. The plot of the O. H. is of such venerable antiquity that the play might more appropriately have been styled *The Old Story*, but the dialogue is bright and topical and for this R. R. shall have my forgiveness.

The *Old Home* in question belongs to Sir Charles Fenton, a spendthrift baronet, who has run through his fortune and mortgaged his estates. So he is kind enough to marry Mignonne, the daughter of Septimus Porter, a rich old "Colonel," who, on the principle that one good turn deserves another, pays off his son-in-law's debts and starts him afresh.

Major Dashwood, Charles' false friend, is a villain who makes love to Charles' wife and lures her husband on to the games compared with which shillies are as nothing. Mignonne is, however, proof against Dashwood's temptations though she is naturally much annoyed when her husband (egged on by the villain) fights rampantly with one of his old Society fumes.

Anon! Charles gets broke at baccarat, and again mortgages his estates. The wicked Major, having seduced a young woman, convinces that she shall appear to be Charles' victim. This is playing it low down on Mignonne, who determines to quit her husband forever, and go back to Australia with her father. First of all, however, she pays her husband's debts again, and behaves so prettily that he is ashamed of his follies and asks for forgiveness, and his innocence is the matter of the young woman being presently established, the wicked Major is kicked out and husband and wife are reconciled.

Tom Thorne was good as the old Colonel, and Fred. Thorne made a quaint character out of similar material. The cast included Cyril Maude, Winifred Emery, Marion Lea, Edith Bruce, Fanny Robertson and C. W. Garthorne. The piece was well received.

Last night there was tried at the Strand, which is under Charles Wyndham's sway, the much-advertised and preliminary-puffed farcical comedy *Æsop's Fables*. This has been written by J. P. Hurst, a young man who has done much good and promising work. His latest effort will not, I fancy, do much to increase his reputation.

It starts out with a funny idea, which is set forth in an excellent first act—excellent,

that is, with the exception of its "curtain" which is weak and more fitted for the Two Macs than for theatrical comedians.

The second act dwindled down and down and down to a still weaker finale and the third was forced in the extreme—a fact which the audience signified in the usual manner. Indeed, the story peters out to such thin conventionalism that all the smart lines, clever bits of drawing and good acting in the piece cannot, I should say, save it, which is, to my thinking, a pity, for I had hoped big things of Hurst.

The chief character in *Æsop's Fables* (which title, as you will see, is sadly strained) is a meek little man named Horace Kudderkinn, who was by accident compelled to struggle with a posse of police in the well-known Trafalgar Square riots. This apparent courage has won the heart of a gigantic Anglo-Spanish damsel named Paquita, who becomes so effusively amorous and volcanically jealous that Horace, in order to escape from her eagle eye, goes a-traveling, and anon he gets his *fidus Achates*, *Æsop* Brooks, to say that he (Horace) has been killed in Central Africa. *Æsop* has to lie so much to prove his case, that hence the title.

Early in the first act, Paquita, who has, out of love for Horace's memory and in order that she may have some one to talk to about Horace, married *Æsop*, who is a pronounced milk-sop—happens upon Horace at Nice, and terrible are the feelings of Horace and *Æsop*. Paquita has a screamingly comic scene with Horace, whom she is now led to suppose has slaughtered African chiefs wholesale, and finally she vows that she will marry Horace directly *Æsop* pugs out.

Æsop is a valetudinarian, and henceforth Horace struggles to do all sorts of things to avert any sudden calamity or illness befalling *Æsop*, not only because he (Horace) fears the Big Spaniards, but also because he (H.) has just been engaged to some one else. Also, Horace, finding that Paquita's love for him is more hero-worship than ever, finds means to make *Æsop* appear a very miracle of daring.

Now, all this, I take it, is distinctly humorous, but in the scenes last named, two acts are taken up mostly with some mock duel business of a pantomimic and foolish nature that lets the whole piece down. So, if anything is to be done with it, the play must be virtually rewritten after Act One.

Little Penley was very funny when opportunity served as Horace, and George Giddens, one of our cleverest comedians, worked hard with the part of the contemptible *Æsop*. The hit of the piece was made by the majestic Alma Stanley, who played Paquita with rare force and dash. Alma has (although some may, like myself, be surprised thereof), of late, developed into a very clever actress, and her success last night was most marked.

Pretty Ellaline Terriss (daughter of William), Gabrielle Goldney, Rose Saker (who seems inclining to plumpness), Walter Everald and Forbes Dawson all worked hard, but their parts gave them little chance.

On Saturday night, at the Lyceum, Irving and company will present *The Bells* and Toole and company the fine old farce, *Domestic Economy*, for the benefit of the Actors' Benevolent Fund.

Also, on the same evening, the Brothers Gatti will revive *The Shaughraun* at the Adelphi.

On Monday the comic opera *Girouette*, which has been successfully touring, will make its first appearance in town at Acting Manager D'Alberty's annual matinee at the Avenue.

On the same afternoon a grand fête in aid of the Thimble League will be commenced at Albert Hall, when many lords and ladies of high degree will assist at bazaars, stalls and entertainments for Charity's sake. The dramatic arrangements for the fête include *The Cape Mail*, by Clement Scott, and new plays expressly written by W. S. P. Jr.; E. A. Morton, W. Young, of America, I believe, and Richard Henry. R. H.'s play is a domestic drama called *The Pinch of Poverty*. Another R. H.—H. R. H., to wit—will, it is said, be in evidence.

On Tuesday afternoon a new play, entitled *Man's Love*, adapted by Messrs. Greir and Jarvis from the Dutch, is to be given by Miss Gertrude Kingston, also for Charity's sake.

In the evening Nellie Edmon will take to the Opera Comique the new farcical comedy, *Our Flat*, described by me last week when it was tried at a Prince of Wales matinee.

Also on that day, Grace Hawthorne will (also for Charity) present Richard Davenport's play, *Paul and Virginia*, and on Wednesday Charlotte Elliott (Mrs. T. E. Liddle) will produce two new plays, one by Malcolm Watson and one by herself, and that's all up to now.

GAWAIN.

DURING the past week Rich and Rosenbaum, H. S. Taylor, Harry Phillips, the Hanlon Brothers, the Courier Lithographing company and W. C. Anderson have subscribed various amounts to the Theatrical Managers' Association, aggregating \$25.

GOSSIP OF THE TOWN.

JAMES BURROWS has joined Kate Claxton's company.

W. H. COMPTON has signed for Julia Marlowe's support.

ALFRED HUDSON has signed to go with Helen Danvay.

BOLOSSY KIRALFY arrived from Europe, Monday, on the *Umbria*.

JOHN E. INCE has been engaged by Nat Goodwin for next season.

GEORGE F. LEAROCK has been re-engaged for T. W. Keene's company.

RALPH DORMAN will be Ullie Akerstrom's leading man on her next tour.

JOHN DAILY has been engaged for the Paul Kaurar company for next season.

W. H. WALLIS has been engaged by Gustave Kahn for *Hands Across the Sea*.

BRANCH O'BRIEN will be one of a party that will leave town Monday for a few days fishing in the Adirondacks.

J. D. MCKITTRICK, for several seasons past with R. B. Mantell, has left the stage and gone into business in Cincinnati.

A. R. WILNER has engaged Milt G. Barlow for next season to appear in white face, in *Three Wives to One Husband*.

THE famous French acrobats, the De Bolien Brothers, have been engaged for The Fat Men's Club tour for next season.

HARRY WATCHAN has been secured by E. A. McFarland for the business management of the Old Homestead road company.

GEORGE DICKSON, one of the best old women in the profession, will go with Gillette's *Legal Wreck* the coming season.

GEORGE WOTHERSPOON will sail for Australia shortly to produce Little Lord Fauntleroy and *The Burglar* in that country.

CARRIE JACKSON, formerly with J. M. Hill's Dan Darcy company, has relinquished her engagement with W. H. Crane, and is at liberty.

EVANS AND HOEY will sail from Liverpool by the *City of Paris* on July 10. They will open their season at Spokane Falls on August 6.

LEONORA D. BRADLEY and Annie Adams have been engaged for the production of *The Lion and the Lamb* at the Bijou Theatre on August 5.

NETTIE LYFORD succeeded Marie Jansen in *The Oolah* at the Broadway Theatre last (Tuesday) evening. Miss Jansen will rest a few weeks.

ANNA AND RICCA ALLEN, of the Allen Sisters, have signed for Kajanka. Harry and Lizzie Godbold and J. H. Weaver have also been engaged.

WILLIAM BLAISDELL, for the past two seasons comedian of *Skipped by the Light of the Moon*, will play comedy parts with Lizzie Evans next season.

JOSEPH A. GIBBS, a talented and handsome young actor, has been engaged to play *Villfort*, in *Monte Cristo*, in support of James O'Neill next season.

THOMAS CRAVEN, author of *The Stowaway*, will come here next season to support Patti Rosa in *Margery Daw*, a new play which has been written for her.

HENRY F. GREENE has been engaged as business manager of Webster and Brady's *After Dark* company, which opens its season in New England on August 12.

ROSS DAVID, who has up to the present time been connected with grand opera forces, has been engaged by Nat Roth for Rudolph Aronson's Comic Opera company.

MAUD HASLAM will go out with Gillette's *Held by the Enemy* company next season. She will return to this city to play in a new piece by W. H. Gillette in December.

EARLE STIRLING has been engaged by Klaw and Erlanger to play the leading light comedy part in the production of *The Great Metropolis* at the Twenty-third Street Theatre in August.

AN IMPORTED St. Bernard dog was recently presented to Bijou Fernandez by Richard L. Britton, the manager of the Bijou Theatre, Washington. Little Miss Fernandez now has a kennel of six dogs.

J. CHARLES DAVIS, with pardonable pride, displays in his office a framed receipt for \$2,122.85, the proceeds of the athletic tournament at the Madison Square Garden for the benefit of the Johnstown sufferers, which he managed.

GEORGE H. ADAMS is employing his leisure time, during the Summer, devising new mechanical effects for the He, She, Him and Her company. The tour of this company will be for fifty weeks, and not fifteen as has been incorrectly stated.

WRIGHT HUNTINGTON has been for the past six weeks in St. Vincent's Hospital in this city. Mr. Huntington is convalescent, and expects to be out in two or three weeks. He was obliged to relinquish his engagement at the Soldiers' Home at Dayton, Ohio, owing to his illness.

FRANCIS AND ALICE GAILLARD, formerly of the McCaull Opera company and who have been members of the Said Pasha organization since that opera was first produced in the East, have not yet signed for next season. They are at present singing in Said Pasha at Schneider's Garden, St. Louis.

PERCIVAL T. GREEN, manager of the New Academy of Music, Toronto, Canada, is stopping at the Coleman House booking time for the season of 1889-90-91.

THE Springer Lithographing company Baseball Club and the Thomas and Wylie nine played a game last week which resulted in the defeat of the latter by a score of 27 to 2.

GUSTAVE FROHMAN has engaged Joseph Adelman for the heavy part in *Hands Across the Sea*. Meanwhile Mr. Adelman is "lent" to Charles Bowser for one week in *Check at Providence*.

WILL T. KROCH, manager of the Academy of Music, Charleston, S. C., is still located at Klaw and Erlanger's. He is booking a fine list of amusements for his patrons during the coming season.

GEORGE STARR, in behalf of P. T. Barnum, signed contracts on Saturday last, by which the showman obtains control of the Olympia, said to be the largest building in London, for his circus in 1890.

CHARLES A. MILLER, one of the Miller Brothers, proprietors of Kajanka and the Opera House at Columbus, Ohio, and the Lyceum Theatre, Cleveland, leaves for Europe next week on business.

ONLY A FARMER'S DAUGHTER will open at the Windsor on August 19. Adelaide Cherie, who will star in the piece, is expected from Europe this week. Recent engagements for this company are Beatrice Ingram and William Macauley. Charles Mortimer will manage the tour and play the leading heavy part.

THE engagements for The Stowaway company include Frank Losee, Joseph Slayton, Harry Booker, William McVay, R. J. Moya, Franclyn Reglid, J. S. Pender, Sanford Robinson, John E. Hogarty, Marion Elmore, Sara Holmes, Georgia Fox, and the reformed burglars, "Spike" Hennessey and "Red" McCoy.

GUSTAVE FROHMAN has engaged the following principal people for Charles Bowser's *Check* company: Adelaide Goudré, Anna Vialaire, Phyllis Coventry, Otis Turner, Edward Brown and Charles Jehlenger. Joseph Adelman has been specially engaged for the week of July 22 in Providence. Rehearsals commence Monday at Stamford.

FINAL arrangements are now being made by J. W. R. Binns to bring the Balmoral Choir of England to this country next Autumn. This organization is said to be one of the finest choirs in the world. An American programme is now being arranged, which will include among other compositions Dudley Buck's part song, "The Weary Day at Last is Closing."

MANAGER GUSTAV AMBERG has had the suit brought against him by William Kramer, the owner of the Thalia Theatre, decided in his favor. He is now the lessee of that house until the expiration of his lease in May, 1891. He may now begin suit for damages against Mr. Kramer for the time he has been left out of the possession of the theatre.

MRS. LESLIE CARTER signed a contract with Manager E. G. Gilmore last week to star during the coming season under his management. She will open in this city next December in a new society play specially written for her. As she has never been on the stage she will begin taking lessons at once, but not from David Belasco as has been incorrectly stated.

"SPIKE" HENNESSEY, the gentle "chief burglar" of The Stowaway company, has been occupied for the past three months in completing "The Memoirs of a Safe Blower." The advance sheets of this unique and undoubtedly interesting work were received by Manager Thomas H. Davis yesterday. The latter states that its publication will create consternation among the crooked class.

ON board the *City of Paris*, during its last trip out, an entertainment was given in aid of the Johnstown sufferers. A. M. Palmer presided and Monsieur William Hoey, Signor Antonio Pastorini, Don James T. Powers and P. C. Shortis were among those who took part in the long and elaborate programme. The sufferers benefited to the extent of \$67 sterling.

ADAM RICHMOND promises some novelties in burlesque costumes to be worn in *Zozo* the coming season. Over twenty designs have already been submitted by different costumers here and abroad. The time of the company is now all filled. M. Leon, the renowned French pantomimist, who was last here with Mme. Modjeska four years ago, has been engaged by cablegram for this organization.

LUCILE MOWBRAY is the name of a modest and comely young lady who has won golden opinions in Minneapolis for her acting ability. She has been a pupil for the past two years of George M. Ciprico, who is confident that she is destined to become a star of no mean order. Miss Mowbray has already appeared in a legitimate repertoire, comprising such characters as Rosalind, Galatea, Ophelia, Juliet and Lady Macbeth. She is at present in New York, and has placed the arrangements of her starring tour next season in the hands of Simmonds and Brown.

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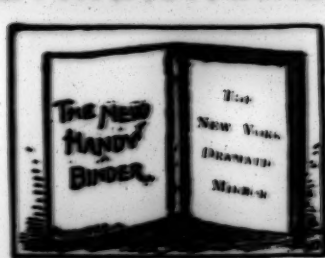
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ROBERT G. INGERSOLL.

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By MARY H. FISKE.

(Edited by Harrison Grey Fiske.)

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the Said Pasha co. from opening here June 20 as announced. They appeared on the following night. The opera was presented in good style and gave excellent satisfaction. Faust booked for Wood's Opera House 21, 22, failed to appear, having stranded.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): Said Pasha closed engagement June 18. Business only fair owing to oppressive weather.—**STRECKHEIN'S GARDEN** (W. B. Day, manager): The Summer opera season was opened 24 by a good co. Mikado was the opening week's attraction.—**ITEM:** Corydon P. Craig, erstwhile manager of Tootle's, Gills and Warder Grand at Kansas City, is here arranging for presentation of the Battle of Gettysburg.

NEBRASKA.

FREMONT.—LOVE OPERA HOUSE (Robert McReynolds, manager): Joseph Heine concert co. appeared before a small but very much delighted audience June 24.

PANA.—Diefenbach's Atlantic comb. June 26, 27 to large houses. Performances satisfactory.

NEVADA.

CARSON CITY.—CARSON OPERA HOUSE (George W. Richard, manager): For the first time in months the Opera House was filled to standing room 21, to witness Thatcher, Primrose and West's Minstrels who gave a most excellent and enjoyable entertainment.

NEW JERSEY.

ATLANTIC CITY.—Gossip: Owing to improvements being made at the Opera House the engagement of Jennie Calef was canceled.—**Ned Thomas' San Francisco Minstrels** opened June 20 at Howard's Pier for the season.—The Iron Pier will open with Rice's Juvenile Uncle Tom's co. and Bradford's Excelsior Orchestra. J. M. Fort will be the manager and Joseph McLoughlin assistant.—**Schauffer's Concert Garden** and the Portique Variety Pavilion open 1.—**Robert Simpson and M. P. Moran**, managers of the Atlantic Variety co., are recuperating here.—**Pain's Amphitheatre** will not open until July 10.—**William C. Little** is the advertising agent for the new Iron Pier.—**Harry T. Bartlett** has accepted an engagement with the Atlantic Variety co. for the coming season.

NEW YORK.

BUFFALO.—The Star Theatre continues to do a very good business with their light opera. The Spencer co. gave Three Black Cloaks last week and changed the bill to The Mikado for the present week.—**ITEM:** T. J. Farron will have a benefit at the Academy of Music. His old partner, P. T. Baker, will assist him in Chris and Lena.—**Gracie Emmet** is among the Summer residents of this city.

SARATOGA SPRINGS.—TOWN HALL (Hill and Sonnet, managers): Dark last week.—**PITMAN MUSIC HALL** (John Dunning, manager): My Geraldine co. failed to appear June 25. They closed their season 22 at Rochester, owing to bad business. Their advance sale was quite large here. J. Randall Brown gave two of his phenomenal performances 24, 26. The weather was very damp both evenings. He claims to do his best work only when the atmosphere is driest.—**ITEM:** Play Crows closed the Summer season at Pittsfield, Mass., 26.—**S. E. Young**, for two years in advance of Play Crows, closed his season with her in Saratoga 24, and left same day for his home in Cleveland, Ohio.—**B. G. Hall**, in advance of Barnum's Circus, was in town 22.—The many friends and admirers of our popular head usher, James L. Prindle, contemplate giving him a benefit in the future.

ROCHESTER.—ACADEMY OF MUSIC (H. R. Jacobs, manager): The Streets of New York, with Frank Kilday in the lead, drew fine audiences last week. The All Star Spectacular on this week, which is announced as positively the close of the season.

CORTLAND.—CORTLAND OPERA HOUSE: Helene Adell and a strong co. played to full houses past week.—**ITEM:** Mr. Vail has assumed the management of the Cortland Opera House, Mr. Robins having retired.

OHIO.

GALLIPOLIS.—Boston Ideal's U. T. Cabin co. under canvas to a small audience June 19. Both the performance and tent the poorest we ever saw.

DAYTON.—MEMORIAL HALL, Soldiers' Home (J. Clinton Hall, manager): Lester Wallack's drama, The Veteran or France and Algeria, was given by the home co. June 22 to the largest audience of the season. The presentation was perhaps the most elaborate ever given here by a stock co. Special scenery was painted and many stage properties made for the piece. The cast was well selected. Verner Clarges as Colonel Delmar appeared to better advantage than ever before. His clear and deep enunciation fitted well to the part of the heroic Colonel. James E. Willson as Leon, and Maurice Drew as Eugene looked well in military uniform. Charles A. Smith doubled the parts of the Emir and Yusef very effectively. George R. Edison was in his glory as the Grand Vizier. Helen Tracy as Aminah imparted the vivacity requisite for this role. The remainder of the cast did exceptionally well. The settings were grand, and reflect the highest praise on Samuel Henderson and J. H. Ready. Considerable interest was centered on the production of Faring the Penalty, a melodrama by Alfred R. Calhoun, of New York City. It was produced for the first time on any stage 25. It made a very favorable impression. The plot is original and interesting from the start. It is on the order of A Golden Giant Mine. The scene of action is laid in California, but the play is minus the Chinaman, miners, stage-drivers and other stereotyped characters so prevalent in Western dramas. Even in its present dress it is more than acceptable, and with a very few changes it could be made a powerful drama.—**CUES:** manager Larry H. Reist, of the Grand, is ill.—**W. B. Royston**, of the home co., has made rapid progress since his appearance here last season.—**John H. Meiler**, leader of the home orchestra, is favoring the patrons with the "latest music of the day."—The desert scene painted by Fred E. Knight for the production of The Veteran was greatly admired.

DAYTON LODGE NO. 58, B. P. O. E. elected the following officers for the ensuing year: J. W. Weidner, E. R. R. Warren, E. L. K. L. Peters, E. L. K. O. Dobbins, E. L. K. E. T. Gr. vander, Secretary: A. A. Winters, Treasurer: Harry E. Feicht, H. K. Blessing and C. S. Bigelow, Trustees.

BRYAN.—BRYAN OPERA HOUSE (Amos Jones, manager): The Casino Comic Opera co. opened June 23 in Painesville, and has since played to fair houses. The Putnam Twin Sisters are with the co.

FINDLAY.—PAVILION THEATRE (Bushon and Cowels, managers): George E. Rogers' Comedy co. opened their three weeks engagement to good business.—**ITEM:** J. R. Waite will open his Pavilion Theatre July 1.—**I. S. Wonne**, late manager of Cowels and Bushon's Pavilion Theatre, is now property man for the Rogers Comedy co.—**FINDLAY LODGE B. P. O. E.** No. 75, gave one of their elegant banquets at the Gibson Hotel in honor of the initiation of new members. A great many professionals were present on the occasion.

PENNSYLVANIA.

CONNELLSVILLE.—NEWMEYER'S OPERA HOUSE (Charles F. Hoel, manager): Kathleen Maconnen was well presented by the Hamond's Stock co. of Uniontown, Pa., to light business June 20.—**CIRCUS:** John Robinson's Circus to good business 21.

OIL CITY.—OPERA HOUSE (Wagner and Reis, managers): Mora, with an excellent co., played week of June 24 to large business at popular prices.

TITUSVILLE.—OPERA HOUSE (C. F. Lahe, proprietor): The Jamison Concert co. 24 gave an enjoyable entertainment to light business June 24.—**ITEM:** H. A. Carr, last season with The Quick and the Dead and The Iron Creed cos., is in the city visiting friends and relatives.

RHODE ISLAND.

PROVIDENCE.—SANS SOUCI GARDEN (W. E. White, manager): The Pat Rooney comb., with Katie Rooney and the Quaker City Quartette, presented Pat's New Wardrobe to good houses all last week. This week, Dan Mason's Comedy co. at Westminster Music: Stanly Macy, assisted by Burton Stanley, George E. Breuning, Ida Lillian Abrams and others gave an excellent entertainment last week entitled C. O. D. It is full of good music, witty sayings and a whole lot of neat and catchy.—**ITEM:** William Steadman has purchased Frank

Stone's interest in the Westminster Music, and is now the sole proprietor.

NEWPORT.—NEWPORT OPERA HOUSE (H. Bull, manager and proprietor): Harry Stone, managing a dramatic co., will begin an engagement of seven weeks. Another play to be presented are Fanchon and The Streets of New York.—**Edwin Booth** is at Harragansett Pier. His Newport estate is still in the market.

TENNESSEE.

MEMPHIS.—Gossip: Low Loubric, manager of the Fall of Paris, has just returned from the Galveston Semi-Centennial, where the spectacle scored a great success. Mr. Loubric is delighted with Texas, and with the view of returning there is busy on a new spectacle, Texas or Taking of the Alamo. The Fall of Paris is on route for St. Louis where it is to be put on regardless of cost at the Sportsman's Park July 15 for one month.—**The Memphis Theatre** is all to pieces, with workmen all over the house. The repairs will cost nearly \$50,000, and one of the main improvements will be the widening of the main entrances and aisles.

TEXAS.

DALLAS.—OAK CLIFF SUMMER THEATRE: The MacCollin Opera co. still holds the boards at this popular theatre, drawing large crowds nightly.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Thatcher, Primrose and West's Minstrels drew out large and well-pleased audiences, June 17, 18. They have an excellent co., equal, certainly, to anything we have had. Their first part is quite new, unique, and clean cut. Of the specialty acts, Barber, the bicyclist, came in for first recognition. His feat of balancing are truly wonderful. Thatcher's fun is, indeed, very funny. He was recalled as long as he would respond. Primrose, also, was repeatedly called back.—**GRAND OPERA HOUSE** (Douglas White, manager): The event of interest of the season has been the engagement of the Bostonians. We have this week heard nothing in home or in shop, in street or in mart, but Bostonians. They changed the bill at every performance, presenting Mignon, Patintina, Bohemian Girl, Fra Diavolo, The Poacher, and Pygmalion and Galatea. Patintina, which was new to this city, and Pygmalion and Galatea drew best, the latter attracting a packed house. The Poachers was simply a dress rehearsal. It is a very neat little opera, and has several choice bits of music in it. The music is generally breezy and catchy, and will, no doubt, take a place with the comic operas. Of the artists embraced in the Bostonians, it is impossible to make special mention, where there is such an ensemble of artistic excellence. Jessie Bartlett Davis was a great favorite, possibly because she is best known in this city. Marie Stone and Juliette Corde both won golden praise. Tom Karl, Hoff, Barnabee and Cowles were fine. Mr. Cowles' rich basso was heard to advantage. The scenery and costumes leave nothing to be desired. We have never seen anything more perfect in detail than the settings for Pygmalion and Galatea and The Bohemian Girl. Without a word for the chorus, this would be incomplete. We have never seen anything to equal the training they exhibit. Everything possible in the way of expression they brought out to perfection. Under the guidance and by invitation of Charles E. Kilday, the Grand Opera House, and Pygmalion and Galatea, which was new to this city, and taken out on a special train to Garfield Beach, and given a chance to try the excellent bathing in our wonderful lake. How much fun they had can never be put into cold type. To see the prima donnas in bathing rig, and hear their expressions of delight as they tumbled around in the buoyant water, was a delightful spectacle. After bathing, the party passed an hour dancing in the grand pavilion to the music of an excellent band, and were both to leave it when the time for their departure arrived. They tendered to Mr. Ingalls and the Union Pacific a neatly written testimonial of their gratitude.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Berger, Leath and Myers, managers): Mrs. Abbott, the Georgia Electric Wonder, drew delighted audiences.—**ITEM:** In a few days the remodeling of the interior will commence. John W. Bonnesand family are in the city on a visit to friends and relatives.—**Prof. J. J. Mulcare** will visit various Summer resorts during the hot spell.

WEST VIRGINIA.

WHEELING.—Both houses are closed.—**ITEM:** Frank Hennig has signed to play heavy leads with T. W. Keene next season, making his fourth consecutive season with this co.

CANADA.

LONDON.—GRAND OPERA HOUSE (Frank Kirchmer, manager): The season just closed at the Grand has been one of the most successful, financially as well as artistically, since the house was opened. The attractions presented, as a rule, were of a much better class than heretofore, and, at the same time, received good patronage. As to the coming season, Manager Kirchmer reports that the house will be thoroughly renovated, the scenery re-painted and other improvements made, making the house more attractive than ever.

MONTREAL.—THEATRE ROYAL (Spartow and Jacobs, managers): Herne's Hearts of Oak to fair business week of June 21. The play is well and favorably known here. Mr. Herne as Terry Denison repeated his former success. Little Jules Herne in the child's part was wonderfully natural and clever.—**ITEM:** James A. Herne closes his season here and will go yachting next Tuesday. The yacht is lying in the river here.

ST. JOHN, N. B.—LANDISWINE THEATRE (E. A. McDowell, manager): The stock co. grows in popular esteem. Large houses greet them nightly. Moths was presented June 20—21, Our Regiment 22—23, The Two Orphans 24—25.—**MECHANICS' DISTRICT** (D. P. Chisholm, manager): Smith's Swiss Bell Ringers and comb co. 20, 21. Large audiences on first night, small on second. In either case, very much larger than the performance deserved. The Messrs. Smith must have imagined they had struck a cross-road town. The Hyers Sisters in Out of Bondage, a musical comedy depicting life in the South before and after the war, 22—23. The play was not much, but the singing was excellent. Very small houses.—**ITEM:** Frederick Robinson, of the Madison Square co., passed through this city on Saturday last on his way North to the fishing grounds.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

A DARK SECRET CO. Boston, May 11—**indefinite**
A. M. PALMER'S CO. Boston May 20—**indefinite**
ARNOLD-GRISWOLD CO. Pittsburg, Kan., July 1—**week**
A MOUNTAIN PINK CO. Buffalo, N. Y., July 1—**week**
AUGUSTIN DALY'S CO. Denver, Col., July 2—**6**
BURGAL CO. New York City, **indefinite**
BOSTON THEATRE CO. Mr. Carroll, Ill., July 1—**week**
BURNELL-THORNE CO. New Britain, Ct., July 3—**4**
Southington 5, 6, Westfield, Mass., 8, 9, Winsted, 10, 11, Thomaston 12, 13, Waterbury 14—**48**
BOOTH-BARRETT-MOYSE CO. Salt Lake City, Utah, July 1—**4**, Cheyenne 5, Denver 6—**week**
BOURNE THEATRE CO. Sheboygan, Wis., July 1, Manitowish 2—**week**; Green Bay, 15—**week**
BLISSARD JR. CO. Chicago June 20—**indefinite**
CHICAGO COMEDY CO. Telluride, Col., July 1—**5**
CHINESE DRAMATIC CO. New York June 24—**two weeks**
DUNCAN R. HARRISON CO. San Francisco July 1—**two weeks**
E. H. SUTHERS Chicago June 24—**two weeks**
EDWARD HARRISMAN'S CO. San Francisco July 1—**eight weeks**
EDNA WELLS CO. Perth, Can., June 1—**indefinite**
ETHEL TUCKER Bradford, Pa., July 1—**week**; Hordellville 1—**week**; Corey 15—**week**
GIBNEY-GORDON-GRISWOLD CO. East Saginaw July 1—**week**; Bay City 1—**week**
HOLLEN COMEDY CO. Buffalo, Ind., July 1—**week**
HOWARD-SULLIVAN CO. Bangor, Me., July 1—**week**
KARL GARDNER CO. Portland, Ore., July 1—**week**
San Francisco 20—**two weeks**

KIRKE ARMSTRONG'S COMEDY CO. Chicago July 1—**week**
KELLY'S CO. Mason City, Ill., July 3, Greenview 4, Little Lord Fauntleroy Co.: Chicago, Ill., May 20—**indefinite**
LOTTIE MAY BURLEIGH CO. Marquette, Mich., July 1, Negaunee 2, Ishpeming 3, Escanaba 4, Menominee 5, Marquette 6
LOST IN LONDON CO. Haron, Dak., July 3, 4, Mitchell 5, Sioux Falls 6
LYCEUM THEATRE (Frohman's) Co.: San Francisco, Cal., June 17—**four weeks**; Los Angeles 15—**week**
NEGROTTI CO. Stevenspoint, Mich., July 1—**week**
RUBY LAFAYETTE CO. Norfolk, Neb., July 1—**4**
ROYCE-LANING CO. Jefferson, Wis., July 3, Fort Atkinson 4
SPOONER COMEDY CO. Clarinda, Ia., July 1—**week**
THE TWELVE TEMPTATIONS CO. San Francisco June 10—**four weeks**
WORLD (E. Z. LITTLE'S) CO. Cincinnati, O., July 1—**week**; Pittsburg, Pa., 4—**week**
WITNER'S CO. Hughesville, Pa., July 3, Williams-town 4—**6**

OPERA AND CONCERT COMPANIES.

ARION BELLINGERS: Hart, Mich., July 3, Pentworth 4
BOSTONIANS: San Francisco—**indefinite**
BENNETT-MOULTON OPERA CO. Milwaukee May 27—**indefinite**
DUFF'S OPERA CO. Philadelphia—**indefinite**
HENRECH'S OPERA CO. Boston, Mass.—**indefinite**
COSMOPOLITAN OPERA CO. Healdsburg, Cal., July 3, Vallejo 4, Dixon 5, Northland 6
JANOST OPERA CO. N. Y. City—**indefinite**
MCMAUL'S CO. N. Y. City March 11—**indefinite**
MORRISSEY'S OPERA CO. N. Y. City—**indefinite**
NOSS FAMILY: Marine City, Mich., July 1, 2, Alpena 3, 4, Oscoda 5, East Tawas 6, Tawas City 8, West Branch 9, Pinconning 10, Midland 11, Ewart 12, Luther 13
OLAHN CO. N. Y. City May 13—**indefinite**
SAID PASHA OPERA CO. St. Louis, Mo., June 14—**indefinite**
STANDARD OPERA CO. Philadelphia May 6—**indefinite**
SPENCER OPERA CO. Buffalo, N. Y., June 17—**indefinite**
SHACKFORD OPERA CO. Kansas City, Mo., June 3—**indefinite**
SCHOFIELD'S BANJO CLUB: Greenville, Mich., July 3
THOMPSON OPERA CO. Washington, D. C.—**indefinite**
WILBUR OPERA CO. Minneapolis, Minn., May 20—**indefinite**

VARIETY COMPANIES.

GUS HILL'S CO. Portland, Ore., June 23—**two weeks**
HOWARD ATHENEUM CO. Chicago—**indefinite**
LILY CLAY CO. Seattle, Wash., July 1, 2, Victoria, B. C., 3, Tacoma 4, Salem, Ore., 5, Virginia City 6, San Francisco 8—**week**; San Jose 15—**week**
MCGINLEY CO. Baker City, Ore., July 3, 4, Wieser 5, 6
MAY HOWARD CO. N. Y. City June 17—**indefinite**

MINSTRELS.
DOCKSTADEN'S MINSTRELS: N. Y. City June 17—**indefinite**
GOODYEAR, COOK AND DILLON'S MINSTRELS: Helena, Mon., July 4—**6**
JOHNSON-SLAVIN'S MINSTRELS: Denver July 1—**week**
THATCHER, PRIMROSE AND WEST: San Francisco June 24—**two weeks**; Los Angeles July 8—**week**

MISCELLANEOUS.
BRISTOL'S EQUINES: Red Jacket, Mich., July 1—**3**
COUP'S EQUINES: Sioux Falls, Dak., July 1—**4**
FOREPAUGH'S CIRCUS: Chicago, Ill., July 1—**week**
MONTFORD ART EXHIBITION: Montreal, Can., May 6—**indefinite**
ROBINSON'S FLOATING PALACE: Brownville, Minn., July 3, Trempealeau, Wis., 4, Fountain City 5, Lake City 6

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OF THE UNITED STATES.

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Fourth Meeting to be Held at the BIJOU THEATRE, NEW YORK,

On MONDAY, JULY 15, 1889,

At 1 o'clock, P. M.

SPECIAL:

At this meeting will be elected a Trustee to represent this Association in each State. Managers of Theatres, Opera Houses, Halls, Traveling Combinations, Members of the Theatrical Profession, Theatrical Printers, Lithographers, and all persons directly interested in the Theatrical Business are eligible for membership. ANNUAL FEE, \$25.00. Send check or money order to the order of Thomas H. Davis, Secretary, Broadway Theatre Building.

Not less members will be admitted to this meeting. To enjoy the benefits of this Association for the present year membership should be secured on or before JULY 15, 1889.

A Meeting of the Board of Trustees' Executive Committee, and Committee on Permanent Organization will convene at the same place and day, at 11 A. M.

THOS. H. DAVIS, Secretary.

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